

PROGRAMME

Graeme Koehne (1956 -) Tivoli Dances – 1. Forgotten Waltz (Tivoli Memories) 2. Santa Ana Freeway

The Sydney Dance Company commissioned Koehne to compose a score for the ballet "Tivoli", which traces the history of the popular entertainments of 20th century Australia. "Tivoli" toured throughout Australia, and Koehne prepared an orchestral suite from this score.

Koehne writes not to record the angst of the modern age but to affirm in music the values of beauty and simplicity. These two pieces from the suite offer musical enjoyment to refresh the ears and the heart.

George Gershwin (1898-1937) - Rhapsody in Blue arr. Dokshitzer/Andrews for Trumpet & Orchestra

Rhapsody in Blue is a musical composition for solo piano and jazz band written in 1924, which combines elements of classical music with jazz-influenced effects. The composition was orchestrated by Ferde Grofé three times, in 1924, in 1926, and finally in 1942. The piece received its premiere in a concert entitled *An Experiment in Modern Music*, which was held on February 12, 1924, in Aeolian Hall, New York, by Paul Whiteman and his band with Gershwin playing the piano.

INTERVAL

Anton Dvorak (1841-1904) Symphony No. 9 in E minor 'from the New World'

For all its presumed American-ness, Dvořák's *New World* Symphony is perhaps best approached as an unusually inspired late-nineteenth-century composition firmly anchored in the European orchestral tradition. The **first movement** is introduced by a slow, brooding introduction. Dvořák unifies this with what follows through the use of thematic recollection.

The **second movement** opens with a series of dense chords before the emergence of one of the most famous English horn tunes ever written, one that combines tenderness, nostalgia and a sense of resolute hopefulness. The music gives way to a bucolic section that seems to shimmer with birdsong after which the English horn returns with its plaintive melody.

Dvorak was more precise when it came to the **third movement**. This, he said, relates to the section of Longfellow's poem "Hiawatha" that describes the dance of Pau-Puk-Keewis:

"It was he who in his frenzy
Whirled these drifting sands together
On the dunes of Nagow Wudjoo
When, among the guests assembled
He so merrily and madly
Danced at Hiawatha's wedding
Danced the Beggar's Dance to please them"

The dance is introduced, curiously, by a pair of two sharp stabs of sound, a motif Dvořák borrowed from Beethoven's Ninth Symphony. A pastoral central section ensues. The "Beethoven's Ninth" motif returns as a transition back to the main theme which dies away in a coda during with reminiscences of themes from the first movement.

Recollections of earlier music also haunt the **final movement**, which evolves from a march theme which seems perfectly appropriate to a symphony straight out of central Europe. It is thought Dvorak followed Brahms in musical inclinations especially the Brahms of the "Hungarian Dances" but the finale of this symphony also reminds us of the composer's early infatuation with Wagner. The great achievement of Dvorak's later music including his symphony "the New World" is the extent to which it bridges that divide.

Conductor: Philip Paine

In 1988, after completing his Bachelor of Music degree at the Tasmanian Conservatorium of Music, Philip moved to Sydney to take up his first appointment as a tutti horn player with the Elizabethan Theatre Trust (now the Australian Opera and Ballet Orchestra). During his final year there he became acting associate principal in the orchestra.

In 1992 Philip was appointed to a tutti position in the Adelaide Symphony Orchestra. He then completed a Masters degree in performance at the University of Adelaide in 1995. Around this time Philip was appointed as principal third horn in the ASO, before resuming in 2011 his original position at the ASO as a tutti horn player.

Philip has performed with the QSO and ACO as a tutti horn player and also with the Adelaide Chamber Orchestra, TSO and MSO as a principal horn player. He has also played as a member of the Adelaide Brass Quintet.

As a soloist Philip has performed with the Burnside and Unley Symphony Orchestras. He has also appeared as a soloist at the Barossa Chamber Music Festival and with the ASO.

Philip's first introduction to conducting was in 1988 with the Glenorchy City Concert Brass. In 2009, after a considerable break, Philip was appointed as music director of the Hahndorf Town Band.

This was followed up in 2010 by an appointment as music director of the Adelaide Sinfonia (the second orchestra in the Adelaide Youth Orchestra group). Philip is a tutor in Horn at the Adelaide Conservatorium. He has also tutored the Australian Youth Orchestra and been selected as a specialist in brass to audition the AYO candidates. Philip was appointed music director of the Burnside Symphony Orchestra in 2013.

Soloist – Isaac White

Isaac White completed a Graduate Diploma in Education at the University of Adelaide in 2013. (BMus, GradDipEd) and aspires to continue his career in performance and musical education. He is currently an instrumental tutor at many high schools around Adelaide and is an associate and council member of the Music Teachers' Association of South Australia. Currently, Isaac is on a traineeship with the Adelaide Symphony Orchestra with whom he also plays on a casual basis. He also performs with ensembles including Salt and Pepper Swing and the Mike Stewart Big Band.

Burnside Symphony Orchestra

Violin 1 – Susan Currie * Robyn Handreck Charles Newland Athalie Scholefield Gertraud Prenzler Steve Salomon Frances Griffin Shelley Barrett

Violin 2 – Fiona Robertson* Nadina Paine Charmaine Coombes Marietta Resek Sally Armstrong Mayuko Chen Emily Hewitt

Violas - Christine Batty* Philip Giffin Donna Hughes Phlox Evelyn Brian Setchell

Celli - Jonathon Hall* Tanya Monro Vaike Aldridge Kym Williams Aileen Chatterton Allison Griffiths

Bassi – Peter McLachlan* Susanna McLachlan Kirsty Friebe Mark Pedder

Trumpets – John Pater Douglas Pearce Orson Paine

Flutes – Maria Foot Scott Gunn

Clarinet - Pip Weston Barbara Radcliffe Derek Jones

Trombone – Henry Thomas Ron Kelley

Tuba – Chloe Higgins

Timpani – John Lee **Percussion** – Andrew Timko

*denotes Principal

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Burnside Symphony Orchestra
Burnside Town Hall
September 10, 2014
8.00pm